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mention the friends whom he may have had. I have to take a hand in the seventh and eighth grades, though even here a stray reader of the Henty books sometimes makes a contribution. The children who have done this piece of work seem to make no very painful effort to find themselves back in *Ivanhoe's* day. However it may be in other places which have more connection with the past, I am sure that our fourteen-year-olds can comprehend eternity almost as clearly as a lapse of seven centuries; and therefore our "eight old men" help them over a real difficulty.

JULIA DAVENPORT RANDALL

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THE FOLD

Although seemingly a small detail, the folding of papers in English classes has important features that are seldom considered. The fetish of "paramount convenience to the instructor," which teachers hold up, sometimes leads to permanent inconvenience. To say the least, the issue is often overemphasized. Many times also the paper-folding habit formed inside the schoolroom carries over into paper folding outside that results ridiculously.

School papers everywhere all seem to be folded once through the center of the sheet from top to bottom. It is perhaps the height of impudence to suggest a different method. The method suggested is to fold once through the center of the sheet from side to side—to fold horizontally instead of perpendicularly, if that expression may be allowed.

There are five reasons for this latter method.

1. *The greater convenience of the instructor.*—The crosswise fold eliminates a large percentage of the eye strain which the theme reader experiences, by removing one of the causes of that strain. As the eye reads along the line of a lengthwise folded theme, the muscles of the eye must change its angle of vision in the middle of every line. No matter how flat the reader of a lengthwise-folded paper may place or hold it, the change of plane is ever present. It is an extra adjustment of the eye that is unnecessary. It is a waste movement. To read from two planes of vision in each line, when one could as easily be obtained, is inefficient. On the other hand, the shift of vision to a new plane occurs but once, if at all, with a crosswise-folded paper.

2. *The correct literary fold.*—As far as I have been able to ascertain, the crosswise fold is the only method used or suggested by magazines and publishing houses. From what I am able to learn from books and

magazines on the business of writing, such is the fold, if a fold is correct at all.

3. *The correct business fold.*—The crosswise fold is the first fold of a correctly folded business letter. It is the same one found in a great many legal papers and business forms. Envelopes are made with the crosswise fold in mind.

4. *The correct social fold.*—Personally I do not know of a generally used social form that permits of the lengthwise fold. Envelopes used for social communication are also made for the crosswise fold.

5. *The habits of the child.*—If the above four things are correct, and I see no reason why they are not, why should the school teach the child to fold his papers for school work in a way which he must unlearn when he leaves school? Here is a challenge of the efficiency of the school.

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'TIS PLOTTED

Many times I have sighed with discouragement over a set of stories—of unreal, improbable, silly, profitless stories—only to turn with delight to descriptions of discernment, natural narrations, argumentative arguments, and entertainingly explanatory expositions.

Why this difference? The tale should have elemental roots deep in the heart and mind of every child. Why does the suggestion of a story bring forth only midnight feasts at boarding school with discovery as the mainspring, exciting life of hero or heroine with fame as the reward of perilous adventure, or a maudlin ghostly escapade? The roots we are looking for are here even though deeply imbedded in the underbrush of cheap current literature and the overgrowth of passion and sentiment. For the deepest root after all is the innate love of the dramatic!

Guidance is all that is needed, but such wise guidance! It should be always constructive, never destructive. Our criticism of some thing exciting, but otherwise worthless, brands us as prudish, unemotional, apart from real and vital life. Our appreciation of a natural story, full of character portrayal, of character development, of life and love, wins for our judgment the respect which we trust it deserves.

The pupil's sense of the dramatic then supplies him with the action of the embryo-story, but where is he to get the natural characters and the interweaving threads of character and incident which go to make up